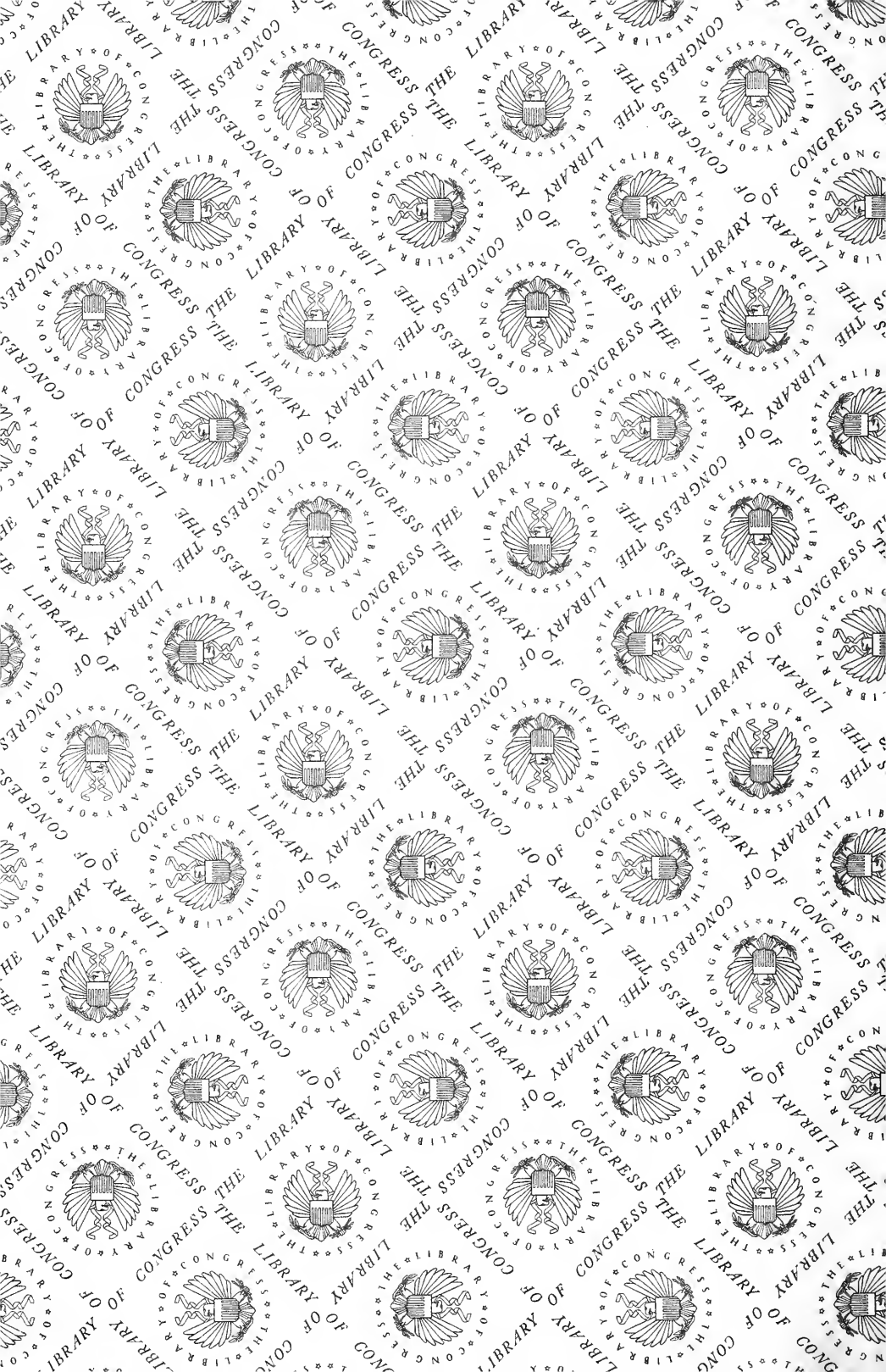
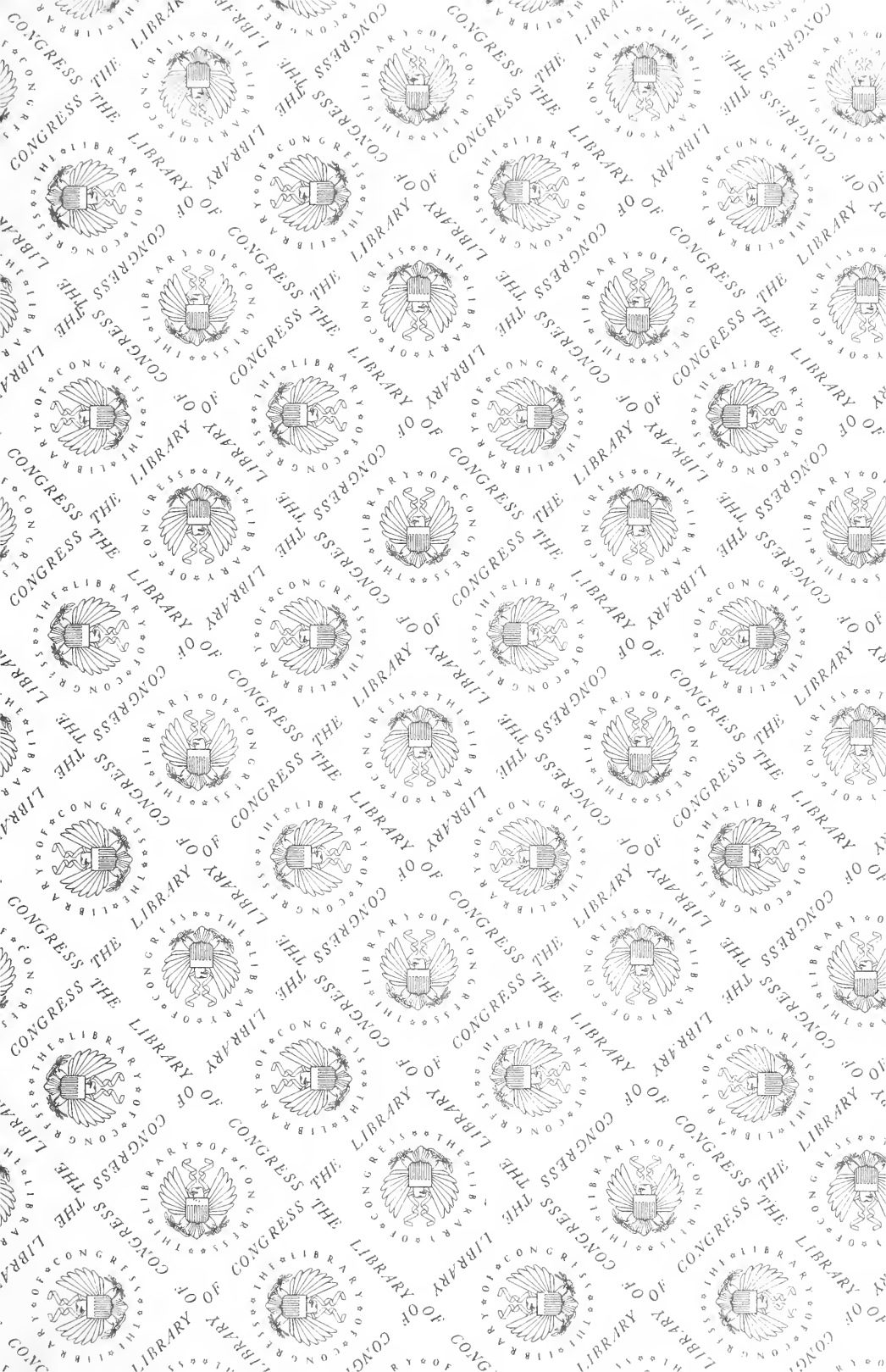


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ART IN DRESS

WITH NOTES ON

HOME DECORATION

BY

LYDIA BOLMAR *and*

KATHLEEN McNUTT



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INTRODUCTION

THE notes and illustrations brought together in this pamphlet are intended for the use of students in domestic art courses. They have been developed thru several years of teaching the subject to high school students, and to groups of teachers, and they are now presented to a larger number of students in the hope that they will prove as useful to the many as they have to the few.

To secure the best results in the use of these notes a copy should be in the hands of each student. The pamphlet is, in fact, a textbook on art as applied to dress and home decoration.

The fundamental purpose in the study of art principles in connection with dress and home decoration is to create a desire in the minds of the students for beauty in those things which surround them in every-day life. To obtain this harmony and beauty in the ordinary things of life, one must understand the basic principles of good color and line. Few realize that every time we combine two colors or two lines we create a design whether we desire to do so or not, and the result is good or bad according to the knowledge or instinct that is guiding the hand of the worker. A girl's selection of a hat or a gown evidences her feeling, or lack of feeling, in design. It is therefore greatly to be desired that she should have a guiding principle, rather than to follow in blind obedience the erratic fashions of the day.

Comparatively few persons are endowed with an unerring instinct for harmony; the rest must rely on prescribed rules and principles to attain it. In order that these principles may be of benefit, they must be applied to concrete problems, and so emphasized that one without artistic instinct may develop a standard of good taste; for beauty is the result of obedience to the laws of fitness and orderly arrangement, not the result of chance or accident.

In order that each step, in the work, may be easily and quickly grasped by the beginner, it must be presented in a clear, simple, and direct manner, using illustrations of the most rudimentary character possible. When the fundamental principles are thus established, the more elaborate problems may be readily built upon them, without fear of confusion to the worker.

CHAPTER I

DESIGN IS BASED ON SELECTION AND ARRANGEMENT

THE foregoing principles may be understood, with less effort, if we begin by reducing our illustrative material to the simplest of abstract areas, good in proportion and so divided that each resulting part is pleasing in itself and in good proportion to the whole.

ABSTRACT AREAS WELL SELECTED AND ARRANGED

Figs. 1, 2, and 3 represent abstract surfaces with spacings arranged to illustrate proportions, good or bad, from the viewpoint of good form in design.

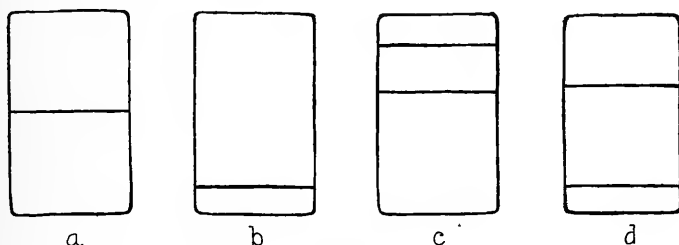


FIG. 1

Equal areas are not pleasing, Fig. 1, *a*, because they are mechanical and monotonous.

Too much difference in area is disagreeable, Fig. 1, *b*, because there is no consistent relationship between the parts.

Successive sizes are desirable only when you wish to lead the eye up to a point of interest, Fig. 1, *c*.

When a small space is left on the outside it looks weak, Fig. 1, *d*.

Greek rule of proportion. Spaces are well related and become a unit when there is an approximate, not a mathematical, relationship of size or when the spaces bear relationship similar to that of 7 to 11 or 5 to 7, Fig. 2, *a*.

More than two spaces well related. The first division should be made according to Fig. 2, *a*, either of the resulting divisions may then be subdivided according to the same rule, or, as in Fig. 2, *c*, the smaller space may be equally divided and placed on either side of larger division.

When spaces of different widths are separated by background areas, these areas should be of equal width; conversely, Fig. 2, *d*, if the spaces are of equal width, the background areas should be of unequal widths.

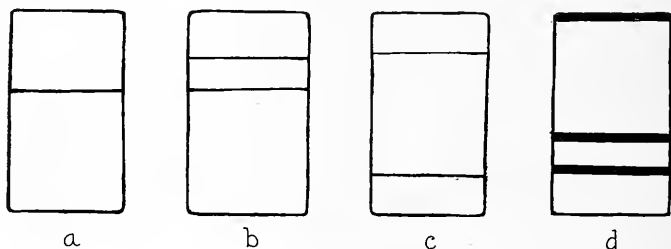


FIG. 2

Fig. 3 demonstrates the rules of spacing applied to Roman-striped ribbon with *a* as the space unit.

In spacing for decoration only that part of the article is considered which will be seen in connection with the decoration

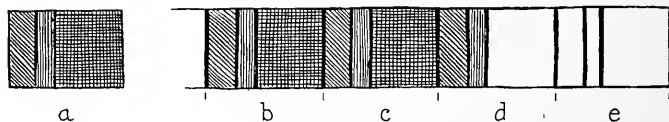


FIG. 3

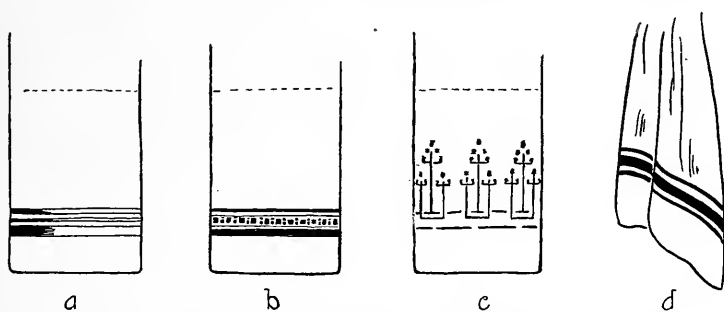
when the article is in use; for example, Fig. 4, in the table runners, that portion which hangs over the edge of the table; in the tie, the end after the knot is tied.

After a satisfactory space arrangement has been decided upon, the central space may be broken into pleasing spots and spaces as, Fig. 4, *b* and *c*; or by spacing with tucks, singly and in groups, as in *e*, *f*, *g*; or by trimming a ruffle in accordance with the rules of spacing, as in *h*; or, where there are margins, as in *i*, they should be of such width as to make a good setting for the enclosed space. Side, top, and bottom margins should bear some such relation to one another as, sides 5, top 7, bottom 11.

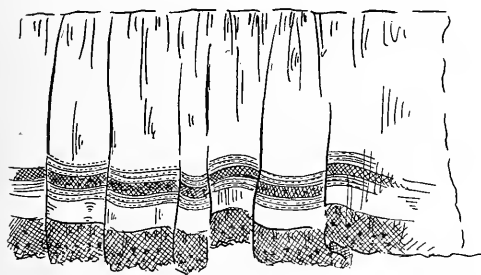
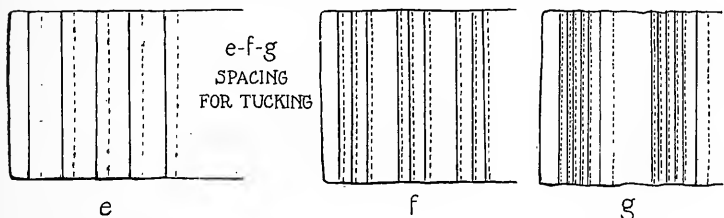
UNDERLAY FIGURES USED TO CONSTRUCT DRESS DESIGNS

A simple block figure, as shown in Fig. 5, may be used on which to construct designs for clothing. This figure, although rather crude, will be found very satisfactory, especially for be-

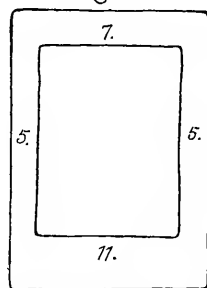
ginners and younger pupils, as it is simple in construction and easily varied to suit different types, yet sufficiently accurate to keep the design in good proportion. The head, hands, and feet are omitted, as they are too difficult a problem for the beginner.



WELL SELECTED AND ARRANGED SPACES FOR BORDER DECORATION



h - GOOD SPACING FOR TRIMMING OF A RUFFLE



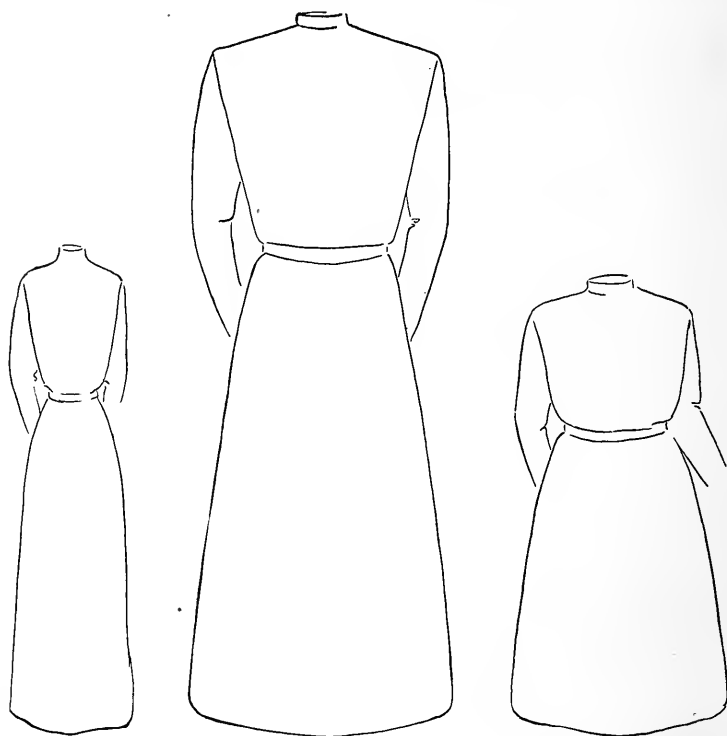
i - SPACING OF MARGINS

FIG. 4

For advanced work, figures as shown in Plates I, II, III,¹ may be used on which to construct the designs. Place a sheet of transparent paper directly over the plate and, without tracing the

¹Plates I, II, and III will be found in the back of the book. These sheets may be removed and used for underlay in constructing dress designs.

figure, construct the design to conform to its lines. The feet, hands, and head may then be traced if desired. Anyone wishing to have a number of these plates can easily and quickly reproduce them with a hectograph.



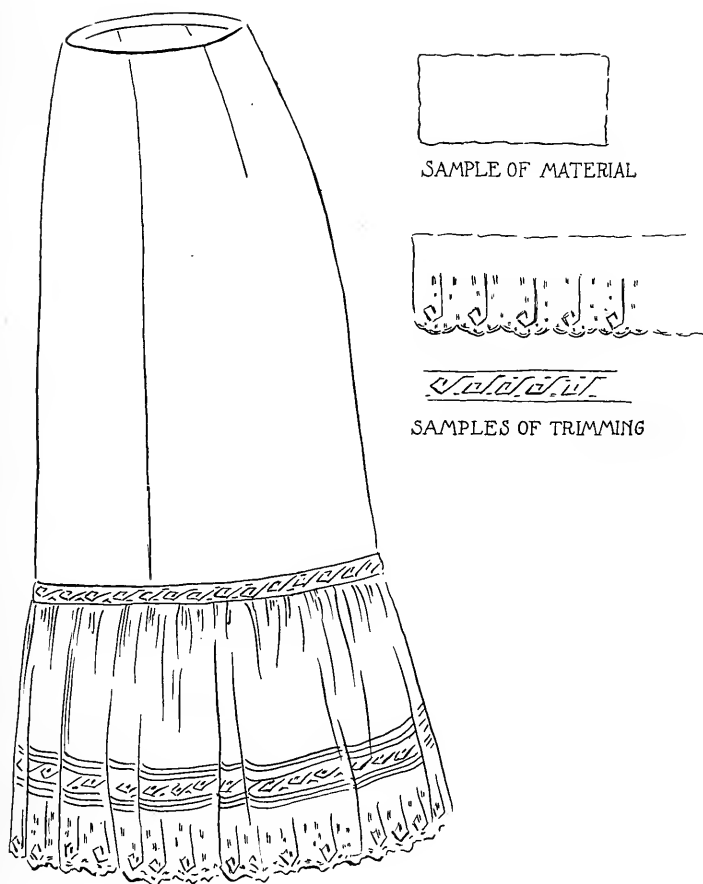
BLOCK FIGURE MODIFIED
TO SUIT VERY TALL FIGURE

STANDARD FIGURE ABOUT
7 HEADS HIGH — HEAD
1 MEASURE, WAIST 2, SKIRT 4,
SHOULDERS $1\frac{1}{2}$ TO 2, AND BOTTOM
OF SLEEVE TO WAIST LINE 1 MEASURE

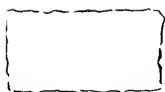
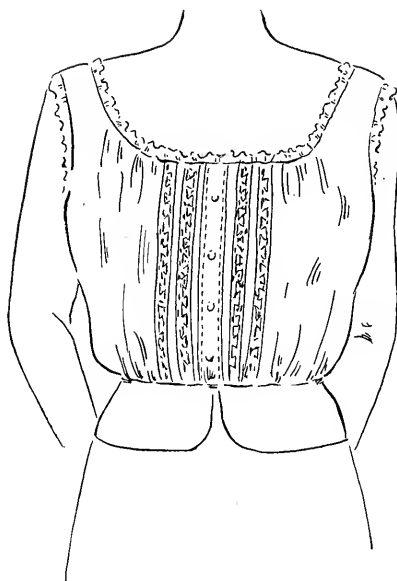
BLOCK FIGURE MODIFIED
TO SUIT VERY STOUT FIGURE

FIG. 5

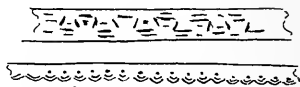
At this point a number of problems, such as designs for underskirts, nightgowns, etc., should be worked out, so that the pupils may become thoroly accustomed to the use of the constructive figure, and to the proper division and harmonious arrangement of space divisions.



UNDERSKIRT DESIGN CONSTRUCTED ON BLOCK FIGURE



SAMPLE OF MATERIAL



SAMPLES OF TRIMMINGS

CORSET COVER DESIGN CONSTRUCTED ON BLOCK FIGURE



NIGHTGOWN DESIGN CONSTRUCTED ON BLOCK FIGURE

CHAPTER II

DRESS AND ITS RELATION TO THE WEARER

DRESS should be decoration, never ornamentation. Ornamentation is a gaudy show, attracting attention to itself without reference to the object to which it is applied. Decoration exists to add beauty to the object decorated, by harmonizing with it in texture, line, and color. Therefore, dress, to be



FIG. 6

in good taste, should be decoration appropriate in texture, line, and color to the figure upon which it is to be worn. All of this will, however, lose its value if we fail to take into consideration the occasion for which the costume is intended. For instance, a figure perfectly gowned for an afternoon or evening reception would be a gaudy show if seen on the street in the morning.

If we were all built on perfect lines we could, without exception, follow the rule that, in the main, decorative lines should follow and strengthen structure; but, as few of us are so constructed, and as similarity of line and shape intensifies bad as well as good characteristics, the best that we can do is to avoid or modify bad lines and repeat and strengthen good ones. A tall, angular figure in pronounced vertical stripes appears emaciated, whereas the use of a soft plain or figured material which

has nothing in its make-up to emphasize vertical structure will tend to bring out the cross-lines, a tendency which will be heightened by the material being of a light, fluffy texture which seldom or never lies in straight, hard folds, but stands out from the body and adds to its breadth. Materials striped or figured with a vertical tendency will do much to lengthen a short or stout figure,



FIG. 7

provided the design be not too pronounced or the stripes too widely separated. The texture of the material should be such as to lie in straight, flat folds, thus emphasizing vertical structure.

DOMINANT LINES OF THE COSTUME SHOULD BE ADAPTED TO DOMINANT LINES OF THE FIGURE

A thin, angular face, Fig. 6, *a*, should avoid having its length accentuated by repetition in the neck and yoke lines.

Contrasting lines, if not too violent, Fig. 6, *b*, will do much to correct this defect.

If the lines of the face are repeated they should be modified by a second line, Fig. 6, *c*. The hair also may be arranged to offset the shape of the face.

The broad, blunt face may be lengthened by the use of gradually contrasting lines, Fig. 7, *b* and *c*.

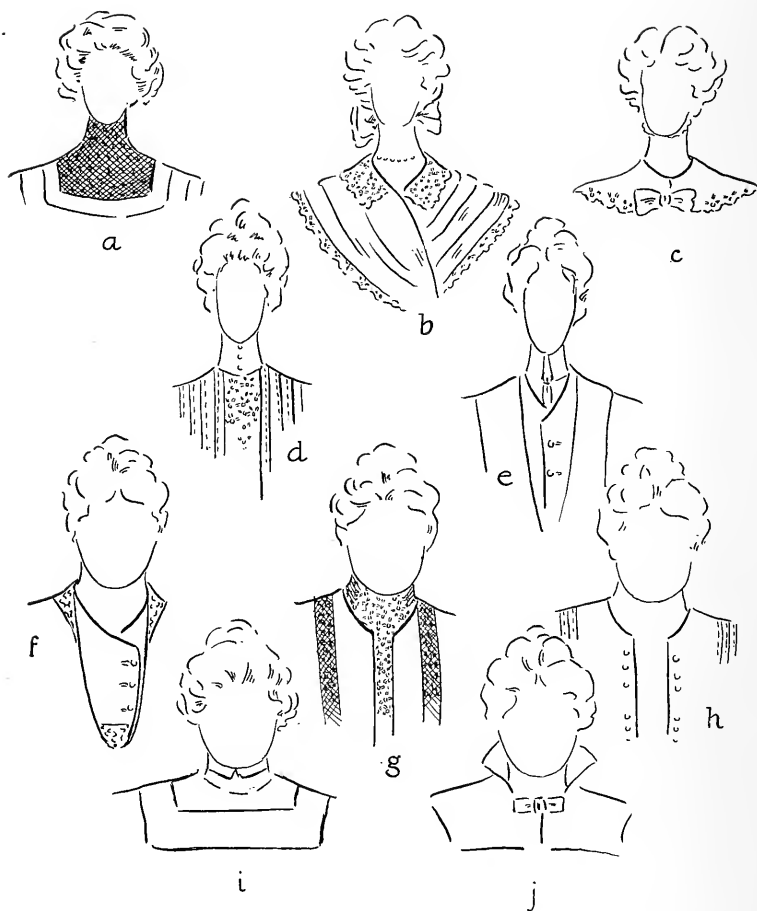


FIG. 8

In Fig. 8, *a*, *b*, *c*, *d*, *e*, and *f* are shown examples of neck and yoke lines which may be used to modify the lines of the face; *g*, *h*, *i*, and *j* are examples of line which intensify the already bad lines of the face.

LINES ECHOING LENGTH LINES ARE ESPECIALLY GOOD FOR THE STOUT FIGURE

Well related vertical divisions tend to lengthen the figure, Fig. 9, *a* and *b*.

Avoid the use of cross-lines, fulness, trimming about the hips, Fig. 9, *c*, or very narrow panels on a stout figure, as they all apparently add width.

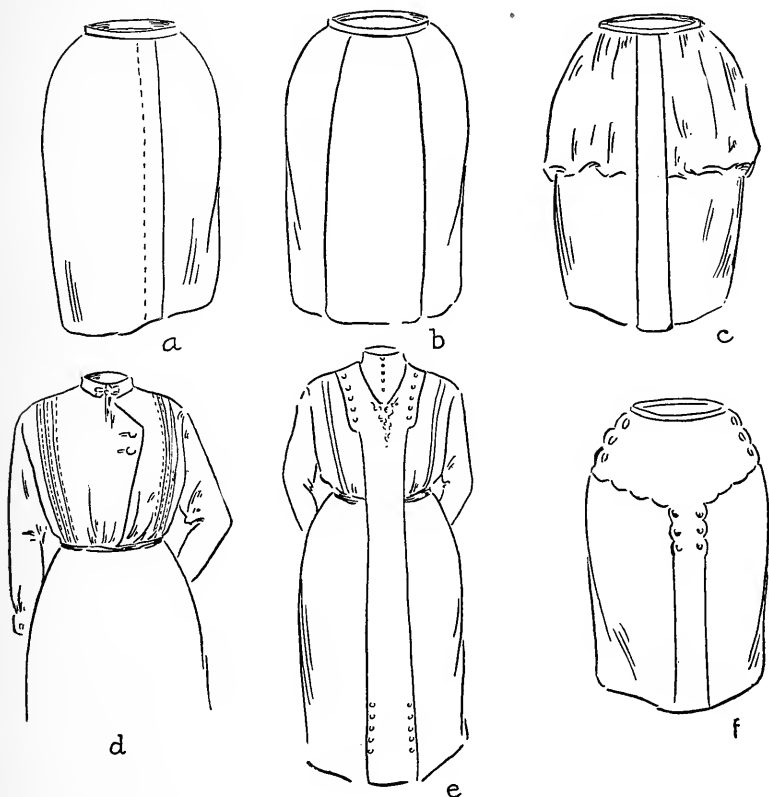


FIG. 9

Vertical divisions on exact center line, Fig. 9, *d*, should be used only on slender figures.

Long, continuous lines, Fig. 9, *e*, are especially good for stout figures, as they lay strong emphasis on vertical structure.

A narrow belt should be used for a stout figure.

HORIZONTAL LINES AND DIVISIONS TEND TO MODIFY AN OVER SLENDER FIGURE

There should be as little emphasis as possible on vertical structure, Fig. 10, *a*, when the figure is over slender. Well spaced horizontal divisions are especially good for the slender figure, Fig. 10, *b*, *c*, and *d*.

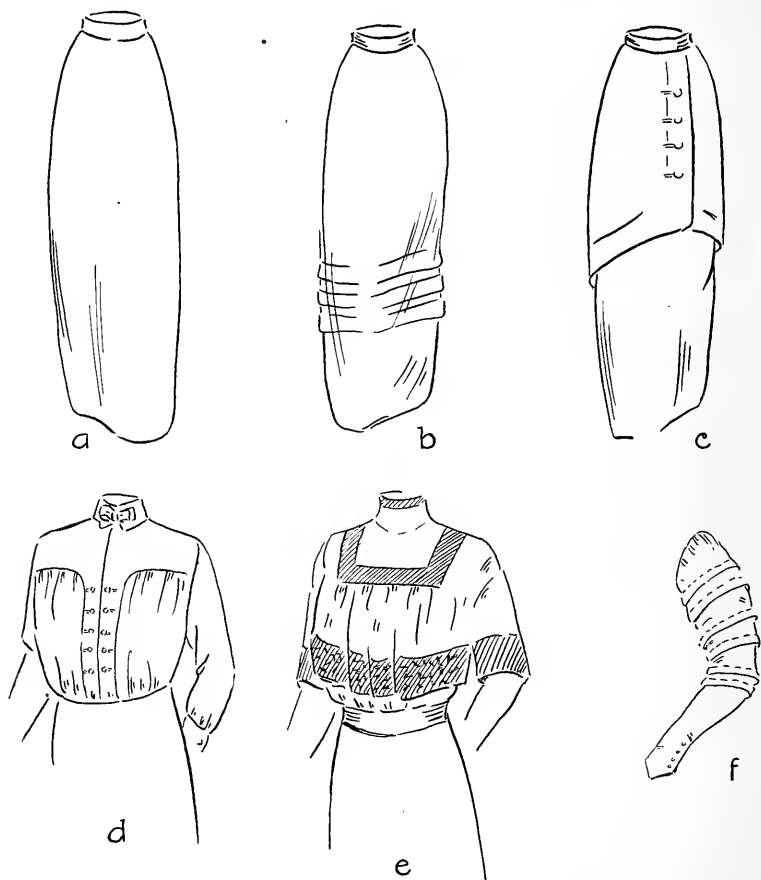


FIG. 10

A wide belt line may be used to shorten a very tall, long-waisted figure, Fig. 10, *e*.

Since the length of the arm so much exceeds the width, many cross divisions, equally spaced, may be used, Fig. 10, *f*.

EVERY COSTUME SHOULD HAVE UNITY, EITHER OF LINE OR COLOR.

Fig. 11, *a*, is violent in both line and color. It is violent in line, because the lines do not support the structure, a defect



FIG. 11

which is greatly magnified by violent contrast in color. Violence of line may be made less conspicuous by unity in color, Fig. 11, *b*.

When lines are in harmony with the structural lines of the body, more violence in color may be allowed, Fig. 11, *c*.

BELTS AND TIE ENDS

Structural lines in ties should echo the structural lines of the body, and the length of the tie should make good space divisions between the neck and belt line, Fig. 12, *a, b, c, d, e, f,* and *g.*

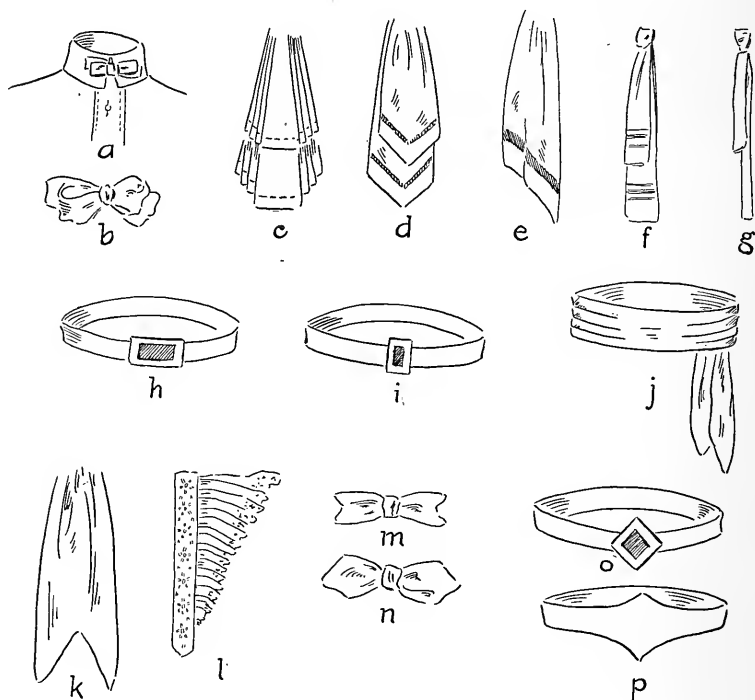


FIG. 12

Structural lines of belts and belt buckles should also be in accord with the lines of the figure, Fig. 12, *h, i,* and *j.*

Violent opposition of line attracts too much attention and does not support structure, Fig. 12, *k, l, m, n, o,* and *p.*

CHAPTER III

PRINCIPLES OF DESIGN APPLIED TO HAIR-DRESSING

IF our faces were all built on the perfect lines of the features of a Greek goddess, we might follow the freaks and fancies of fashion with little or no fear; but, unfortunately, we are not all so constructed. A face, already bad in line, often has its defects greatly magnified by a thoughtless repetition of these lines in the dressing of the hair. For we must remember that a

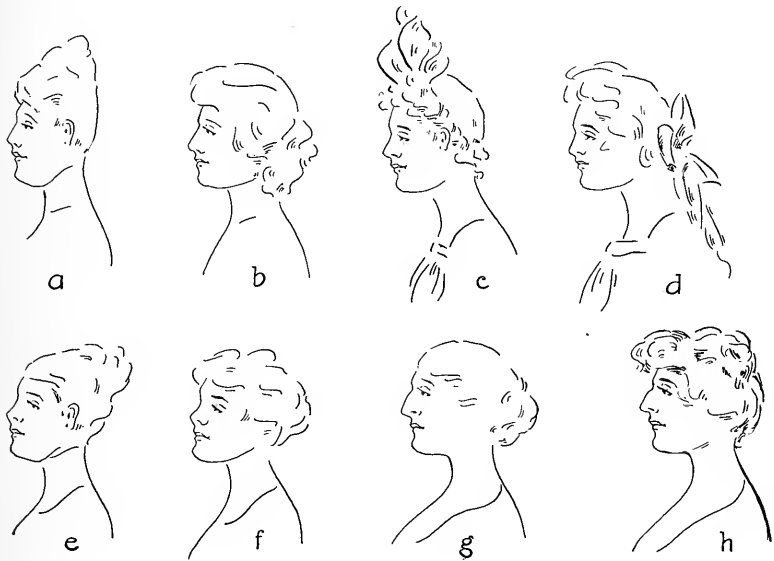


FIG. 13

bad line, let it be found where it may, is always made worse by being repeated; whereas, by avoiding or neutralizing these lines and giving proper emphasis to the good ones, we may do much to remedy the defect.

The head marked *a*, in Fig. 13, is already too long for its width. This defect is greatly exaggerated by dressing the hair on top of the head, thus supporting and strengthening the vertical

structure. The head marked *b*, in Fig. 13, is exactly the same head as in *a*, with the hair arranged to support horizontal structure, thus giving width where it is most needed.

The heads marked *c* and *d*, in Fig. 13, illustrate the same principles as *a* and *b*. The use of the ribbon, and the loose dressing of the hair, as shown in *d*, are effective in relieving the awkward appearance of the neck.

Heads *e* and *f* show how the defect of an over-prominent and severe jaw line or tilted nose may be lessened by the proper arrangement of the hair.

The hair over the forehead should be brought as far forward as the most prominent feature of the face, *g* and *h*, and the coil of the hair will give a more pleasing effect if placed at a point other than opposite the prominent feature.

CHAPTER IV

PRINCIPLES OF DESIGN APPLIED TO MILLINERY

IN no department of dress are the rules and principles of good color and line so often violated as in millinery. We seem to forget that a hat, to be a hat, must, first of all, fulfil the very reason for its existence—that of being a covering and protection for the head. When a hat has fulfilled this requirement of use it has also fulfilled one of the demands of decoration, for decoration which does not conform to use has retrograded into

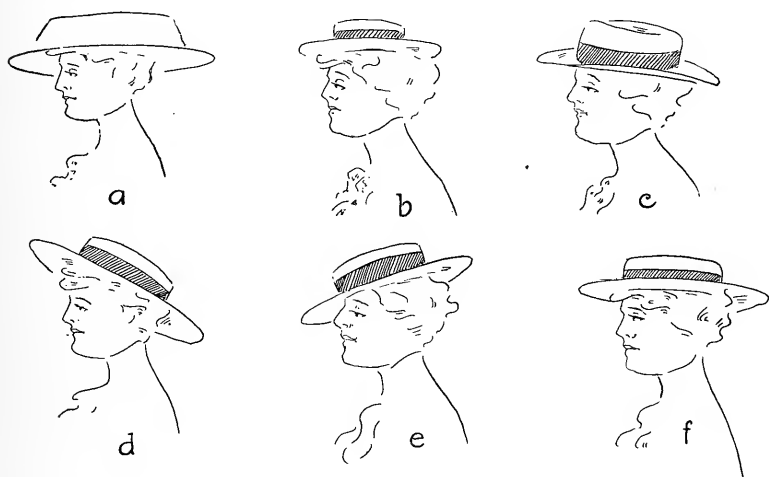


FIG. 14

mere ornamentation. Now, when the requirement of use is fulfilled in a pleasing and artistic way, the lines of the hat must conform to the lines of the head and face, repeating and strengthening good lines, avoiding or modifying bad ones.

In constructing the hat crowns shown in Fig. 14, *a* and *b*, the shape and size of the head have been entirely disregarded. In *c* a true relationship has been established.

A hat should not be hung on a corner of the head, Fig. 14, *a* and *b*, but it should be placed so as to become, apparently, a part of the head.

Good space relation should exist between width of brim and height of crown, Fig. 15, *a*, *b*, and *c*.

Two curves of equal length Fig. 15 *d*, are not as pleasing as one long and one short curve, Fig. 15, *c*, for equal curves, like equal areas, are monotonous.

Two or, at most, three are as many dents or curves as may be used with good effect in the brim of a hat, Fig. 15, *f*.

Equal divisions should be avoided, Fig. 15, *g* and *h*.

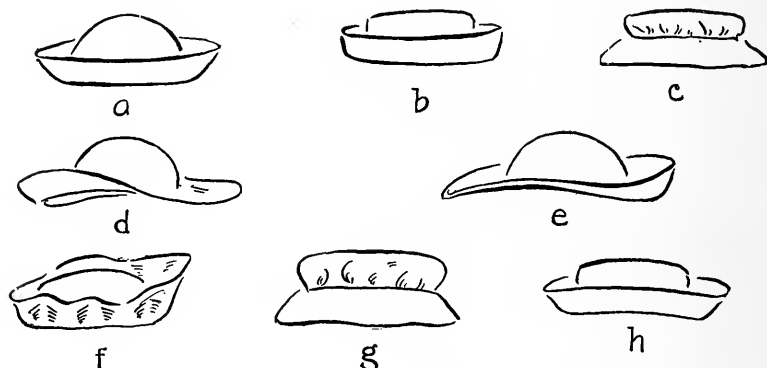


FIG. 15

RELATION OF TRIMMING TO STRUCTURE OF HAT

The portion of a hat crown covered with trimming should bear a pleasing relation to the space left uncovered, Fig. 16, *a* and *b*. A little contrast is often desirable to avoid monotony, Fig. 16, *c*.

In general, the lines in the trimming should conform to the structural lines of the hat, Fig. 16, *d*.

Lines in trimming entirely out of harmony with the lines of the hat are shown in Fig. 16, *e*.

Many points of equal or nearly equal interest are not desirable except in wreath form, when points of interest are equally spaced, Fig. 16, *f*.

Similarity of line accentuates both good and bad lines, Fig. 16, *g*, *h*, and *i*, so that we should avoid repeating in the lines of the hat any but the good lines of the face. As a person ad-

vances in age and the full, round curves of the face are straightened and hardened, the lines of the hat should become less severe,

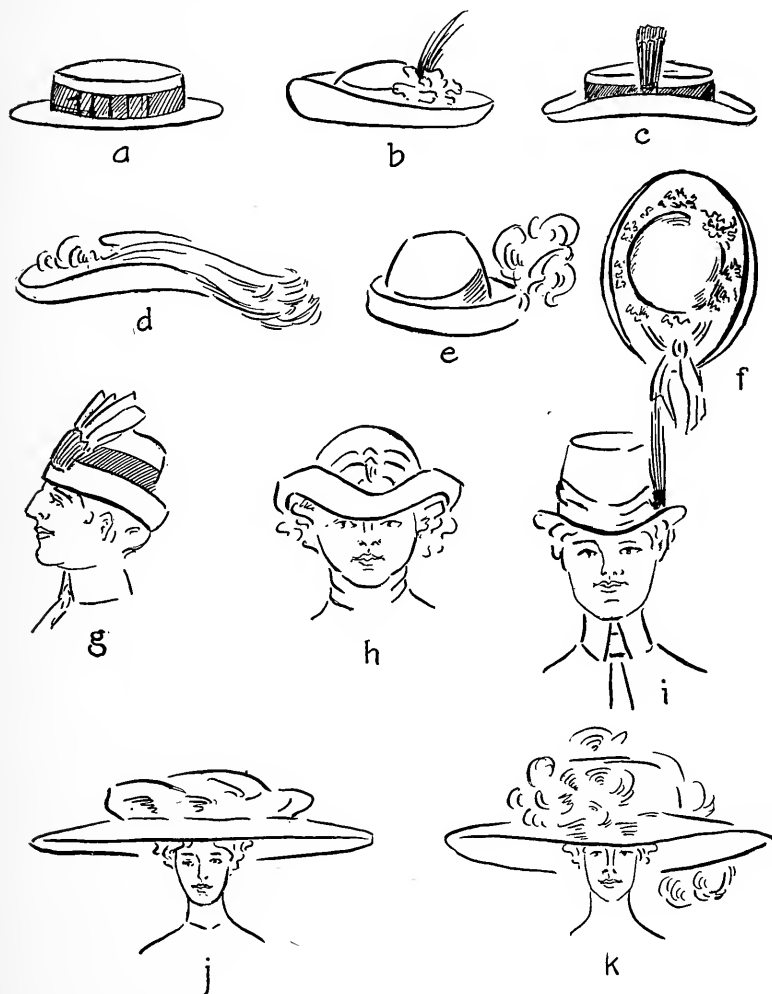


FIG. 16

taking on a soft, curved tendency, thus tending to neutralize the general effect.

Too much contrast is as bad as too much similarity, Fig. 16, *j* and *k*.

CHAPTER V

COLOR

IN dress and home decoration color plays a most important part.¹ To persons of good taste strong colors in large amounts are as distressing as loud noises that last a long time, and an inharmonious combination of strong colors is as painful to them as a discordant crash of sounds from a musical

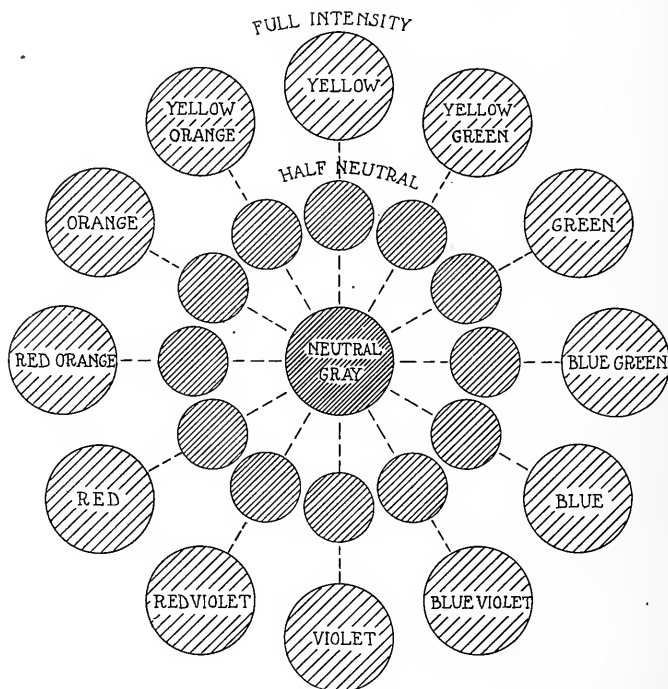


FIG. 17

instrument. To develop an understanding of color, a thoro study of the theory of various colors, their combinations, and areas, is necessary.

¹A large color wheel made and mounted on a neutral background will be found of great value in the study of color.

Since there are so many ways of expressing color, it is well to give an outline of the color terms and definitions used in the following pages.

Hue, value, and intensity are the three properties of color. Hue is the property by which one color is distinguished from another. Value is the degree of lightness or darkness of a color. Intensity is the degree of life and brilliancy in a color.

THEORY OF COLOR

Each color expresses a distinct temperamental feeling and in order to use color intelligently one must sense it. Red, yellow, and blue are the primary colors. Orange, green, and violet are the binary colors. Red is heat, intensity, violence; yellow, light, cheerfulness, gayety, vivacity; blue, coldness, distance, reserve; orange expresses intense light, fire, heat; green is refreshing and restful, and expresses life and growth; violet is dark, depressing, somber, and dignified.

COLOR HARMONIES

Colors to be harmonious must be related. Some colors of the spectrum (see color wheel, Fig. 17) are naturally related because they lie next to each other in the spectrum circle and therefore partake of the same nature and resemble each other somewhat in hue. Example: red orange, orange, yellow orange, and yellow. When colors are not naturally related they may be made so by keying; that is, by mixing a little of each in the other, thus drawing them together in hue. Any two colors may be made harmonious by keying. For example: orange may be keyed to green, producing numerous steps of relationship between the two, such as russets and bronze greens, all of which may be combined in costumes or interior furnishing with harmonious effect. The most unlike colors, those which are called complementary colors, may be keyed in like manner and used together with satisfactory results, as keying always tends to soften or gray any color. This process of keying complementary colors is called neutralizing and the resulting tones are called neutralized colors. These are more restful to the eye than pure colors and are therefore more suitable to clothing and house furnishing.

USE OF COLOR

Just as line must be kept subordinate to the structure of the figure, so color must be kept in harmony with the personality

and color characteristics of the individual. Since red is heat and intensity, on a delicate, flower-like blonde, it would entirely destroy her personality. A Carmen dressed in cool, delicate green would scarcely express the character and vitality of Carmen. Green is cool, refreshing, and restful. Bright blue is cold, unfeeling, and therefore, unless very dark, not suitable for winter use. The most beautiful blues are the ones that have been considerably neutralized. Orange, being a combination of heat and light, is one of the most trying colors in large areas, but very effective if used in small spots. Yellow, being light, vivacious, and cheerful, is better suited to evening than daytime wear. Violet, being the complement of yellow, and possessing the opposite characteristics, is dark and dignified. All light colors, like light materials, are more cheerful and refreshing than dark ones, and therefore are more appropriate for festive occasions.

Neutral colors in strong, durable materials should always be used for street and business costumes. The perfect costume is one which is perfectly appropriate to its use and which forms the best background for the complexion, hair, and eyes of the wearer. No full intense color is ever suitable to wear except in very small spots as in trimming. There, as in other decorative usages, small spots of intense color, like loud musical sounds of short duration, give vitality, vigor, and interest. In finding the most becoming color, decide which is the best feature and the most desirable to emphasize—hair, eyes, or complexion. Certain color values will be found more pleasing than others. The best ones may be found only by experimenting. Bright yellow, cerise red, and violet are colors that demand a clear, healthy complexion. People with sallow or poor complexions will find dark, neutral colors most becoming.

COLOR SCHEMES

One mode color scheme. A one mode color scheme is one made up of different values and intensities of one color, as brown and orange. This is a good scheme for street use, but is likely to be lacking in individuality.

Complementary scheme. A complementary scheme is one devised of colors directly opposite on the color wheel, which, if mixed together, form neutrality. This is a perfectly balanced scheme, because one color possesses what the other lacks. It is a trade scheme, one often found in rugs, draperies, and other furnishings. A good illustration of a harmonious, balanced

scheme is a half neutral blue body color with trimmings in which there are small spots of brilliant orange. The complementary colors are red and green, yellow and violet, blue and orange.

Analogous scheme. An analogous, or, in other words, *related scheme*, is one made up of colors existing together on the same side of the spectrum between two primaries, and may include one, but never both, of these primaries, as blue and blue green; green and yellow green; red and red orange; orange and yellow orange; etc. In dress this is a delicate scheme to handle, as large masses of these colors combined is a costume would not be good. The best use for it is in a surface pattern. A waist in an allover design of yellow green, green, and blue green, with blue green predominating, to be worn with a skirt of the same blue green, darker and more neutral, is a good illustration of the application of the scheme. Never cross a primary to combine such colors as red orange and red violet, or as blue violet and blue green. There is one exception, in the combining of yellow orange and yellow green, because the tonality of yellow dominates and unifies the scheme.

Color is largely affected by texture, as different textures reflect light differently, thus affecting the brilliancy of the color; for instance, the same color will appear much more brilliant in satin than in soft wool or velvet.

AREAS

The area of a color governs the intensity. Very intense colors should never be used except in small spaces.

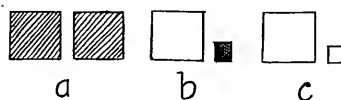


FIG. 18

If areas are similar in size, the value and intensity may be similar, Fig. 18, *a*.

If one color area greatly exceeds the other, there may be a wide difference in values, Fig. 18, *b*.

If colors are widely different in intensity, one should greatly exceed the other in area, Fig. 19, *a*.

Work out several costume designs in color, including hat designs, using one mode, analogous, and complementary color schemes.

OUTLINE FOR USE IN DESIGNING A DRESS

1. Selecting	1. Selection of Design ²	{ To suit figure in question	{ Stout Slender
	2. Selection of Material	{ Figure Use	
	3. Selection of Color	{ Complexion Use	
2. Arrangement	1. Arrangement of Space Divisions	{ According to law of well related spaces or Greek rule	
	2. Arrangement of Color	{ According to theory of color, law of backgrounds, ³ and law of areas	

²For a thing to be well decorated, decoration should follow and strengthen structure. Remember always, however, that the repeating of any line strengthens it for better or worse, so we must avoid or modify bad lines and strengthen good ones.

³*Law of backgrounds.* Backgrounds, such as dresses, side walls, picture mats, etc., should, with few exception, be less intense in color than the objects shown upon them.



Plato I





Plate II

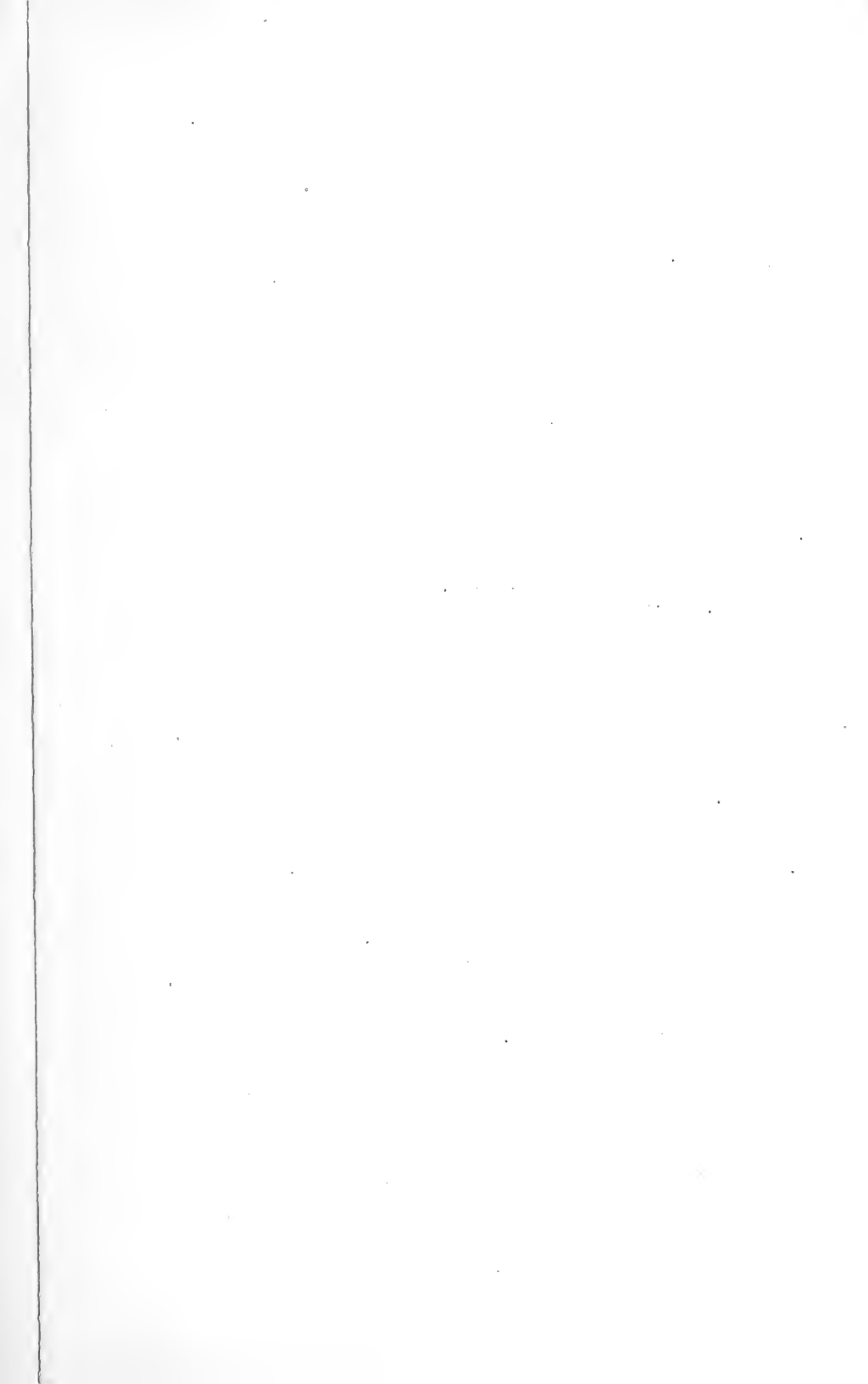






Plate III

CHAPTER VI

PRINCIPLES OF DESIGN APPLIED TO EMBROIDERY

PUPILS of a Domestic Art Department probably have no more difficult task than that of selecting suitable designs and colors for their embroidery problems. It is impossible for them to create their own designs on account of the lack of time and training, but their judgment may be developed so that they will select good designs and apply them consistently.

A little study of embroidery designs should arouse an enthusiastic and intelligent interest in this subject. It may be possible to obtain a few colored plates of Chinese, Japanese, Italian, or French embroideries. These will show the best of various types of embroidery. The Chinese and Japanese are famous for their gorgeous embroidered kimonos, screens, and wall tapestries. These are a clear and beautiful record of their ideals of harmony. Nowhere will one find more brilliant colors skilfully used in one design. The most wonderful Italian embroideries are those found in the church robes and altar cloths which are done in complex designs of jewel-like color. "Embroideries French," by Marie Tenichev, is an excellent illustration of modern French embroidery. *The International Studio, Arts and Decoration*, and *The Craftsman* often have beautiful colored plates of embroideries.

It is not necessary to go into detail in this study. However, it is well to see the highest types of the art in order to develop higher ideals of beauty and create a desire for beauty and harmony in ordinary surroundings. After developing these ideals, pupils will quickly see what cheap and tawdry ornamentations fill our department stores and, unfortunately, some of our homes. The home should be refined and harmonious to give mental and physical rest. Domestic embroideries, in our country, have scarcely reached that plane of harmony and good design where they may be called "applied art." There is no art in the two types of design we find dominant. In one, we find the purely naturalistic, of enormous roses, pansies, or even worse, lilies of the valley, adorning the top of a coarse crash pillow. In the second, we find an attempt at abstract design which seems principally based on the triangle or cube, somewhat resembling the

cubist art, done in garish colors. Very rarely do we find a good design well applied. The reason for this is that the fundamental principles of good design are not understood by the general public and there has not been sufficient demand for what is truly beautiful and harmonious. Volumes have been written, by the most brilliant geniuses of the world, on what constitutes beauty. From the study of design we learn that beauty is perfect harmony. Consistency is the first element of good taste. Therefore the character of the decoration to be placed on an object will be determined by its intended use, the material of which the object is made, and its general shape. If our object is thus considered, the result of our work will be decoration, not ornamentation. In other words, decoration exists for the sake of the thing decorated and should be in perfect harmony with it. Furthermore, the component parts of the decoration must harmonize with each other. When these laws are violated all will degenerate into mere ornamentation, which exists to exploit itself without reference to the object on which it is placed.

RELATION BETWEEN DECORATION AND OBJECT DECORATED

In selecting and applying decoration to sofa pillows, table runners, bags, dresser scarfs, collars and cuffs, and all other articles of fancy work, the principles of good design should be followed. Continual reference should be made to the chapter on well related spaces and the chapter on color, during the study of the following principles. We often find in embroidery books and magazines excellent motifs badly arranged, which may, with the aid of the following suggestions, be rearranged into good designs.

SELECTION

Careful consideration should be given to selecting a design which shall be suitable to the texture to which it is to be applied.

(a) In semi-conventional designs the motif should be derived from a flower which, in its characteristics, suggests the material on which it is to be embroidered. Tree motifs, water lilies, nasturtiums, and other rather large flowers furnish excellent suggestions for designs to be used on handwoven crash. Lilies of the valley, ferns, and many delicate flowers and plants may be conventionalized and used very effectively in designs for the embroidery of fine white linen.

(b) Long, straight lines and points are seldom good in embroidery because of the flexibility of the materials used.

(c) Violent curves in the general arrangement of a design are equally bad when they are in opposition to the weave of the cloth and the enclosing form.

(d) The lines of a design should be modified to suit the texture of the cloth.

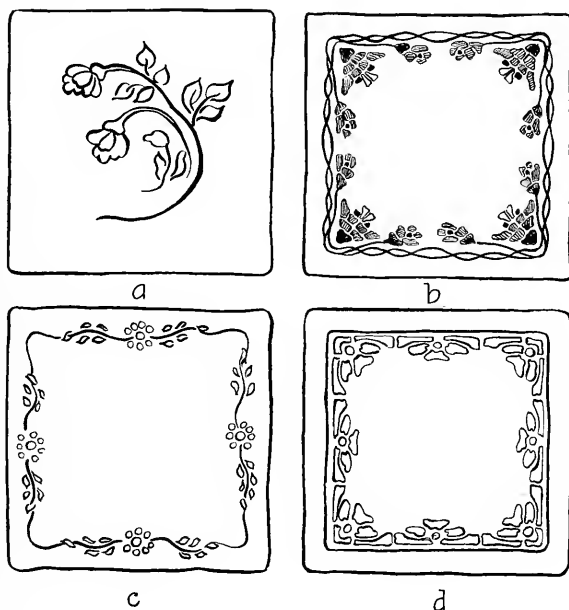


FIG. 19

ARRANGEMENT OF DESIGNS FOR SOFA PILLOWS

Principle I. Decoration should strengthen structure and add beauty.

Principle II. The contour of the enclosing form determines the line movement within.

According to *Principle II*, decoration should never be placed in the center of any object if the center is to be used, as has been done in Fig. 19, *a*.

In Fig. 19, *b*, the same flower motif has been used as in Fig. 19, *a*, but conventionalized and arranged to follow the enclosing form and is therefore much better.

In Fig. 19, *c*, the decoration bears no relationship in size to the background. There should be a consistent relationship between the background spaces and the decoration as illustrated in Fig. 19, *b*, *d*; Fig. 20, *b*, *d*; and Fig. 21, *b*.

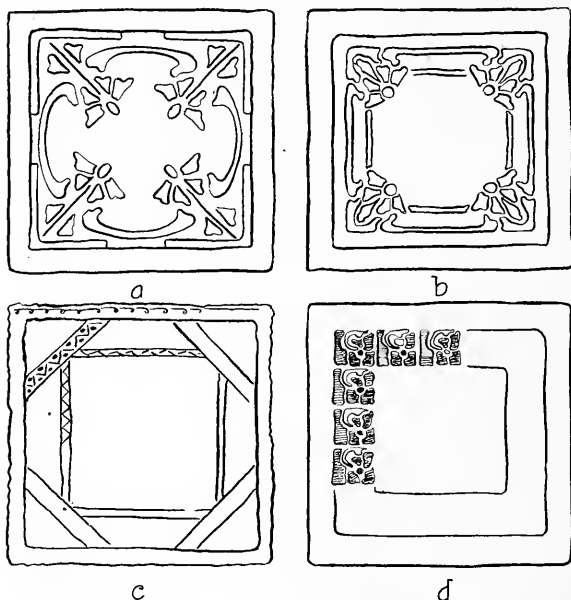


FIG. 20

Dividing a corner in half with a diagonal line, as in Fig. 20, *a*, weakens the structure and breaks the space into acute angles and lines opposed to the enclosing form, violating *Principle II*.

In Fig. 20, *b*, the same design has been modified and arranged to suit the space and strengthen structure.

Such a design as Fig. 20 *c*, composed of two squares so arranged that the points of one square oppose the straight lines of the other, forming triangular spaces which have no relationship in form to the object decorated, is always bad according to *Principle II*.

If, as in Fig. 20, *d*, the square is used as a motif, it should be so arranged as to conform to the boundary lines.

Circles inclosing or inclosed by squares or triangles, see Fig. 21, *a*, are always bad because of opposing lines and unrelated shapes. As a curved line approaches a straight structural line it should adjust itself to that line, as in Fig. 20, *a* and *b*.

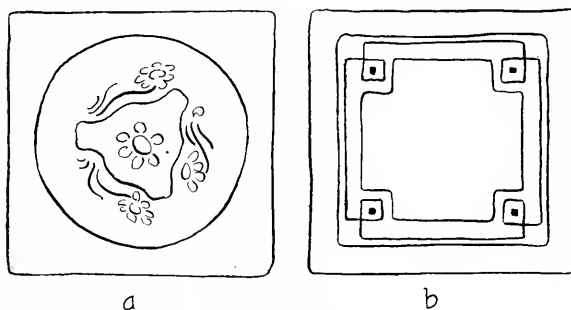


FIG. 21

An arrangement like that in Fig. 21, *b*, is always good, because it breaks the space into well related parts and the lines are consistent. Different motifs may be consistently arranged within these border lines.

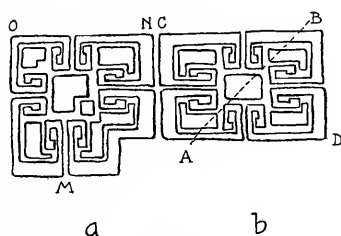
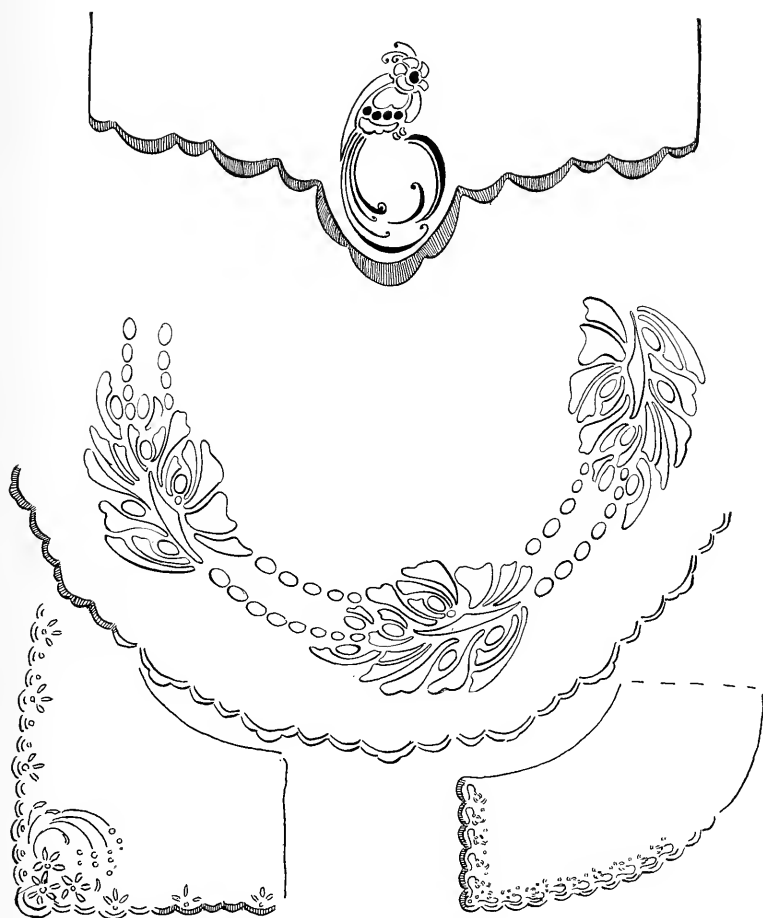


FIG. 22

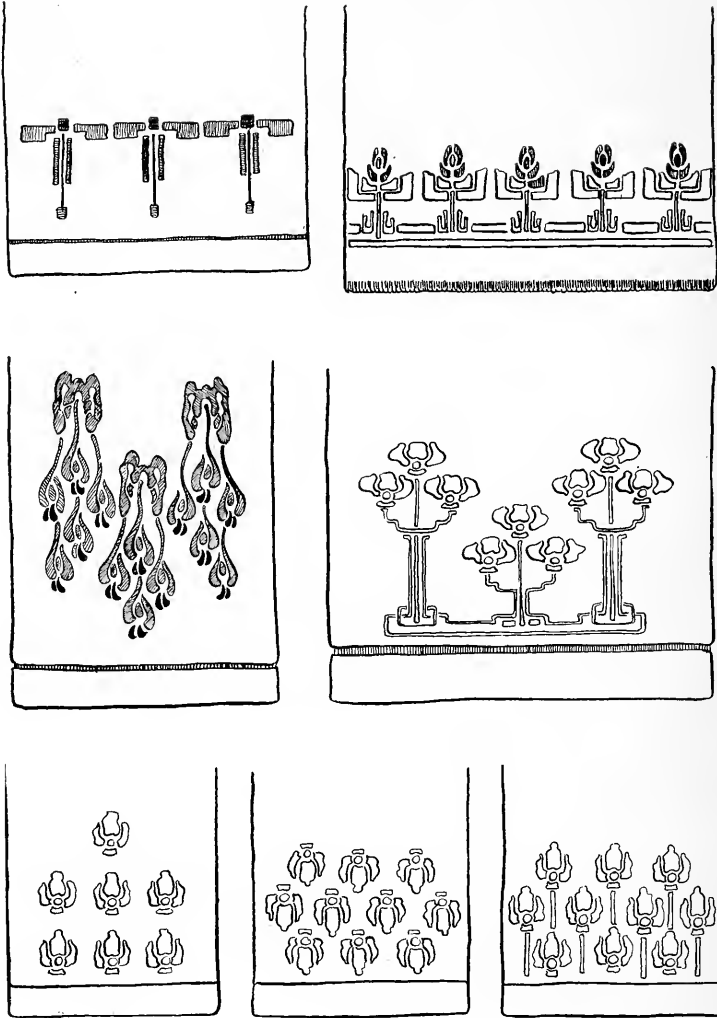
The difficult problem of working out the corner for a design constructed on the oblong will be much simplified by employing the device shown in Fig. 22: Draw a line at any point, as A-B, through the motif, such as to form a 45° angle with the side line A-D. Trace all of the design on one side of the diagonal line A-B, after which, using A-B as an axis, turn D-A-B over and retrace. The result will be a good corner design, as M-O-N. If desired, the part of the design A-C-B may be used with equally good results.

THE USE OF COLOR IN EMBROIDERY

It is well to follow some definite color scheme for use in colored embroidery, as it takes very skilful handling to arrange a beautiful scheme in brilliant colors. Almost all embroidery silks come in very intense colors. One dark neutral color, selected in accordance with the background, should predominate with two or three more intense colors of different values. Colors should vary in area according to their value and intensity. (See chapter on color.) A background should always be of neutral color. In order to hold the design to the background, the background color, may be repeated in the design in a different value and in greater intensity. For instance, in a one mode scheme of green with a light neutral green background, the large masses of the design may be done in a darker green with the center of interest a very intense light green. In a complementary scheme of blue and orange, the background may be tan (neutral orange) with the larger masses of the design in a neutral blue and the center of interest bright orange. Brilliant color should always be used in small spots, marking the center of interest. In a related scheme, it is wise to select for a background a color which has less warmth inasmuch as cool color has a tendency to recede. Backgrounds should never force themselves beyond the design. Warm colors predominate for the center of interest because the center of interest should be the most attractive part. The center of interest may be further emphasized by a contrast of brilliant or darker color. If a warm color is used for a background, it must be very neutral. Thru the juxtaposition of very brilliant unrelated colors in small spots it is possible to produce a neutral tone. This arrangement of color is very beautiful in very complex surface patterns. It is often seen in oriental rugs and old embroideries.



CURVED LINE DESIGNS SUITABLE FOR WHITE EMBROIDERY



METHODS OF REPEATING AND ARRANGING MOTIFS FOR
TABLE RUNNERS

OUTLINE FOR USE IN WORKING OUT EMBROIDERY DESIGNS

- | | | | | | |
|-------------------|----------------|---|---|---|--|
| {

 | 1. Selection | { | 1. Selection of Ma-
terial | { | Use
Fitness |
| | | | 2. Selection of Color | { | In accord with
surroundings and
law of background |
| | | | 3. Selection of Space to be Decorated
(Greek rule) | | |
| | | | 4. Selection of
Motif | { | Geometrical
Floral |
| {

 | 2. Arrangement | { | 1. Space Divisions | { | In accord with laws
of space arrange-
ment
(See Chapter I) |
| | | | 2. Arrangement of
Color | { | Theory of color
Law of backgrounds
Law of areas
(See Chapter V) |

CHAPTER VII

HOME DECORATION

THE activities in which the principles of art may be employed are unending, but one in which all women are interested is the furnishing of a home. We shall not entitle this discussion "Interior Decoration," for that would necessitate a very complex and extensive study, but we shall give a few elementary principles concerning color and arrangement which are very essential in creating a pleasing home. Unity, symmetry, and repose of line and color are the first things to be attained.

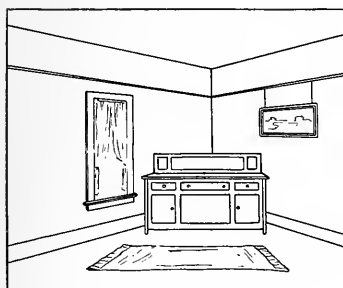
LINE ARRANGEMENT

At one period of decorative development, draped curtains, much-carved furniture, and ornate rugs with realistic designs and whirling curved lines were in vogue. These gave a jumbled, confused effect to a room. The curved lines and naturalistic flowers and animals in rugs and carpets seemed to deprive the floor of its rightful mission of remaining flat. One could not walk about without the feeling of crushing flowers or doing violence to our friends of the animal kingdom. Rugs and furniture were placed across corners and in opposition to the lines of the room, as illustrated in Fig. 23, *a*. The structural lines of a room are vertical and horizontal; consequently, many strong lines in opposition, such as those of draped curtains, Fig. 23, *c*, rugs, and large pieces of furniture placed on the bias, produce a feeling of distraction and unrest. The balanced straight line arrangement in Fig. 23, *b*, *d*, and *f*, is symmetrical and restful. Fig. 23, *e*, is bad in balance.

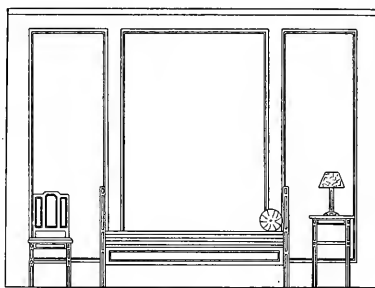
The highly ornamented and bizarre may interest for a minute, but only those things which are beautiful in proportion and simple in line stand the test of time and long satisfy the aesthetic taste. Rugs, draperies, and furniture—the things we must live with and see daily—should be useful, suitable in line and color, and should be placed in spaces in which they fit.

COLOR

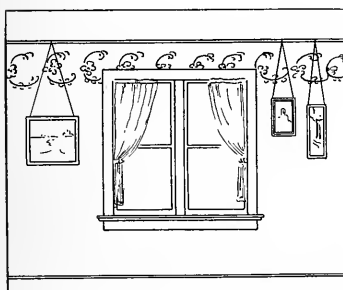
It is a recognized fact in science that color has a distinct effect on the nervous system. For this reason, careful thought is being given in some sanitariums to the color of the walls of



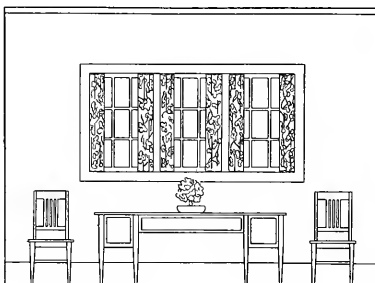
a



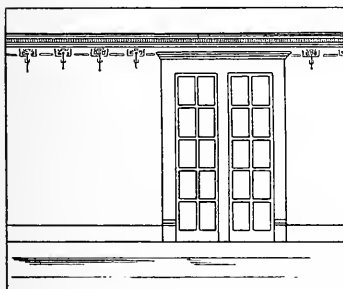
b



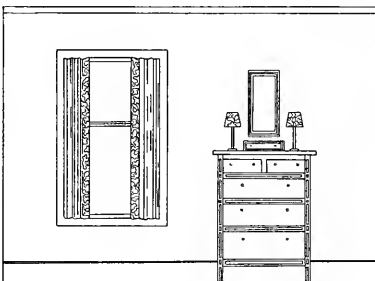
c



d



e



f

FIG. 23

A, c and e are examples of bad line arrangement; *b, d and f* are good.

certain rooms. A fever patient would be sure to find light blue or green more refreshing than dark brown or red. Knowing that color has a temperamental effect on us we should be careful to use it intelligently.

The amount of light in a room must first be considered in determining the color to be used. All colors used in large masses must be quite neutral. A light, south exposure living room may be done in a dark neutral cool color. In dark, gloomy rooms a light, luminous color should be used, such as yellow, yellow orange (tan), or colors in which yellow predominates. Yellow reflects light and means cheerfulness. Blue, blue green, and gray are colors of distance and recede, giving a room a larger appearance. The dark browns and reds tend to make a room look smaller, because they are dark and aggressive.

The use of a room is another determining factor in the choice of color. Dark neutral colors produce a quiet, studious atmosphere in a library. The warm tans and neutral reds are good in reception halls and dining rooms where a spirit of welcome prevails. The same general rules of use and light apply to bedrooms, except that the main intent should be to get a clean, restful color.

CEILING, SIDE WALL, AND FLOOR COVERINGS

A ceiling should never attract attention, but should reflect light into a room and, therefore, must be light and luminous. Only very small figures in the same hue, if any, are permissible. In case the ceiling is very high and there is a need of lowering its effect, a darker color, or a drop ceiling will tend to accomplish it.

Side walls should, first of all, be a good background, neutral always, and about middle value, varying, however, in value and intensity according to the light and use of the room. All naturalistic motifs, prominent stripes, designs with a pronounced diagonal, or with spots, should always be avoided. Wallpapers of a one mode color scheme, and also of complex design—even if the designs are of different colors, or if they are near in value to the background—form beautiful coverings for the wall. The most important consideration for a side wall is to keep it flat and restful, avoiding a confused effect in line and color. Borders and paneling must be handled very skilfully.

The floor covering must, of course, repeat the coloring in the side walls in predominance. It should be darker in value

than a side wall. Avoid large geometric figures or naturalistic designs.

DRAPERIES AND DECORATIONS

Draperies must repeat the color used in the side walls, but may be slightly more intense. Curtains should be toned ecru or cream if used in a room where warm color predominates. White curtains are better in bedrooms with cool walls. All draperies should conform in line to the structural lines of the windows and doors, as a curved line opposed to a straight line attracts the attention unpleasantly, Fig. 23, *c*.

A few good pictures should be hung in spaces to which they conform in line and shape. Frames and picture mats should be toned to harmonize with the coloring of the picture and should be secondary to it. The general effect of a room must be considered in selecting picture frames, for one large, ornamental frame may destroy the harmony of the room.

All useless bric-a-brac should be done away with as it catches dust and adds nothing to the beauty of a room. The only place in a house for curios and souvenirs is in a den or some very intimate room, not in the living room or reception hall.

Decorations placed in a room may attract the attention, provided they are not out of the normal circle of vision, thus causing the eye to fly toward the ceiling or the floor. Bright notes of color are legitimate in sofa pillows, pictures, and in such articles as belong near the eye level, but are out of place in rugs, carpets, ceilings, or walls. They should remain in the background. A few pieces of useful, beautiful pottery may be adapted to add the necessary note of color.

CLASS EXERCISE

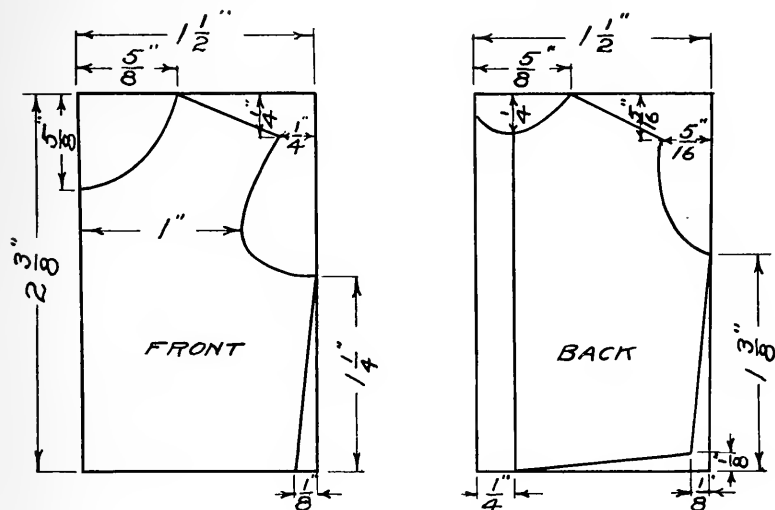
By the expenditure of a little thought and time the ingenious instructor may devise many ways by which the problem of house furnishing may be carried out in the schoolroom in a manner to be both practical and concise in its application. For instance, a collection of furniture and rug catalogs, as well as many samples of wallpaper and hangings, should be made. From one to three large sheets of cardboard may be arranged to represent the side walls of a room to be decorated; all openings, such as windows, doors, etc., being cut out.

First, a class discussion should be carried on, in which such general questions as use of room, situation in regard to light, and

expense, should be decided upon. Then, by dividing the class into groups, one for papering, another for selecting hangings, and still a third for the actual furnishing, the usual objection to large and unwieldy classes may be avoided. When each group has made its selection, including first and second choice, class criticism should be resorted to for the final decisions, then all will have the benefit of each step. The problem may be completed by each group actually placing the final selections on or against the cardboard frame. The wallpaper may be pasted on, or held in place by cardboard or light wood frames made to fit in the openings. When all is finished, a third and final class criticism may be resorted to, when general effect and arrangement should be discussed.

To make the problem more nearly complete the wallpapers should be worked out in water color, as of course the design on the papers from among the wallpaper samples will be found far too large for our miniature room.

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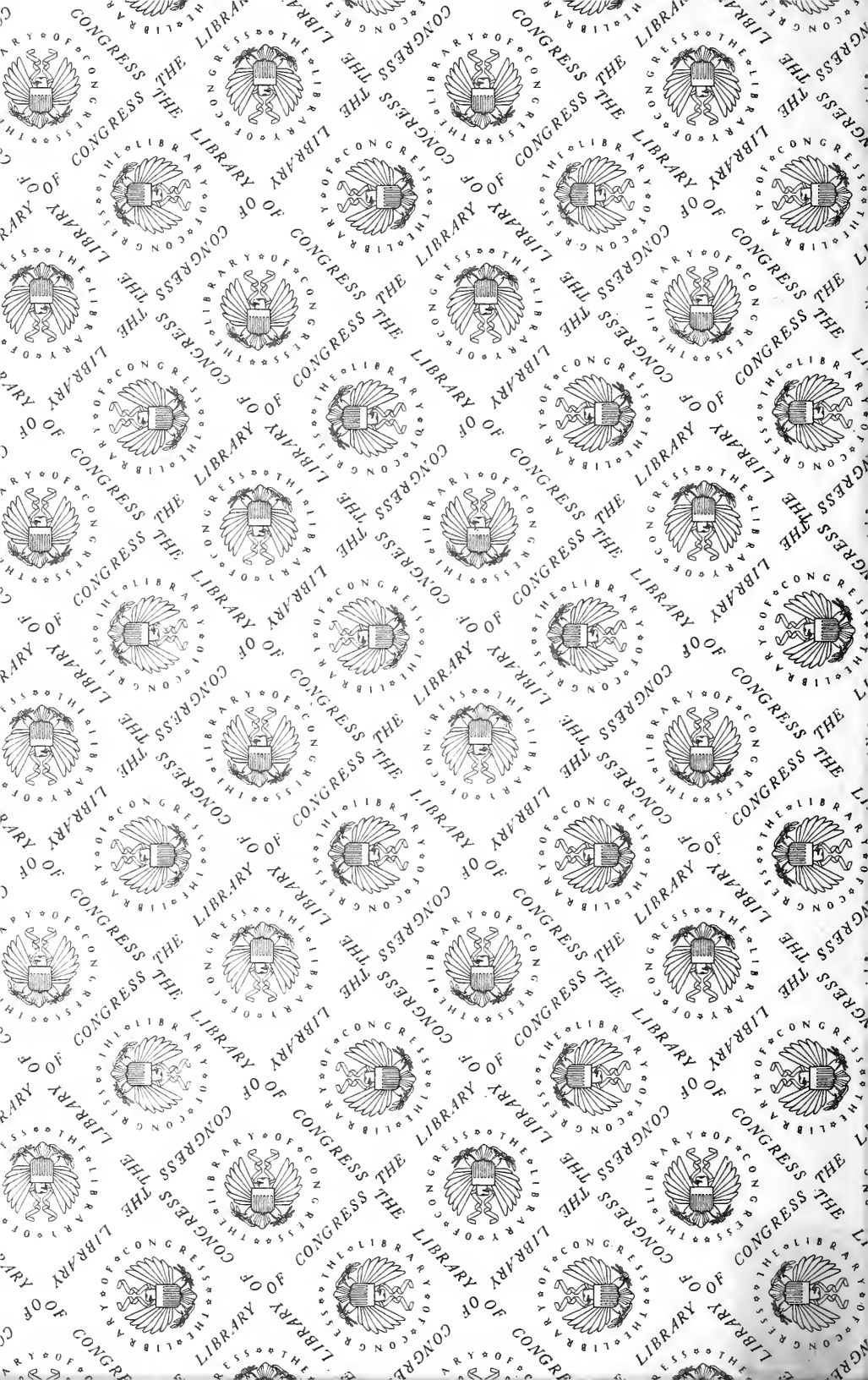
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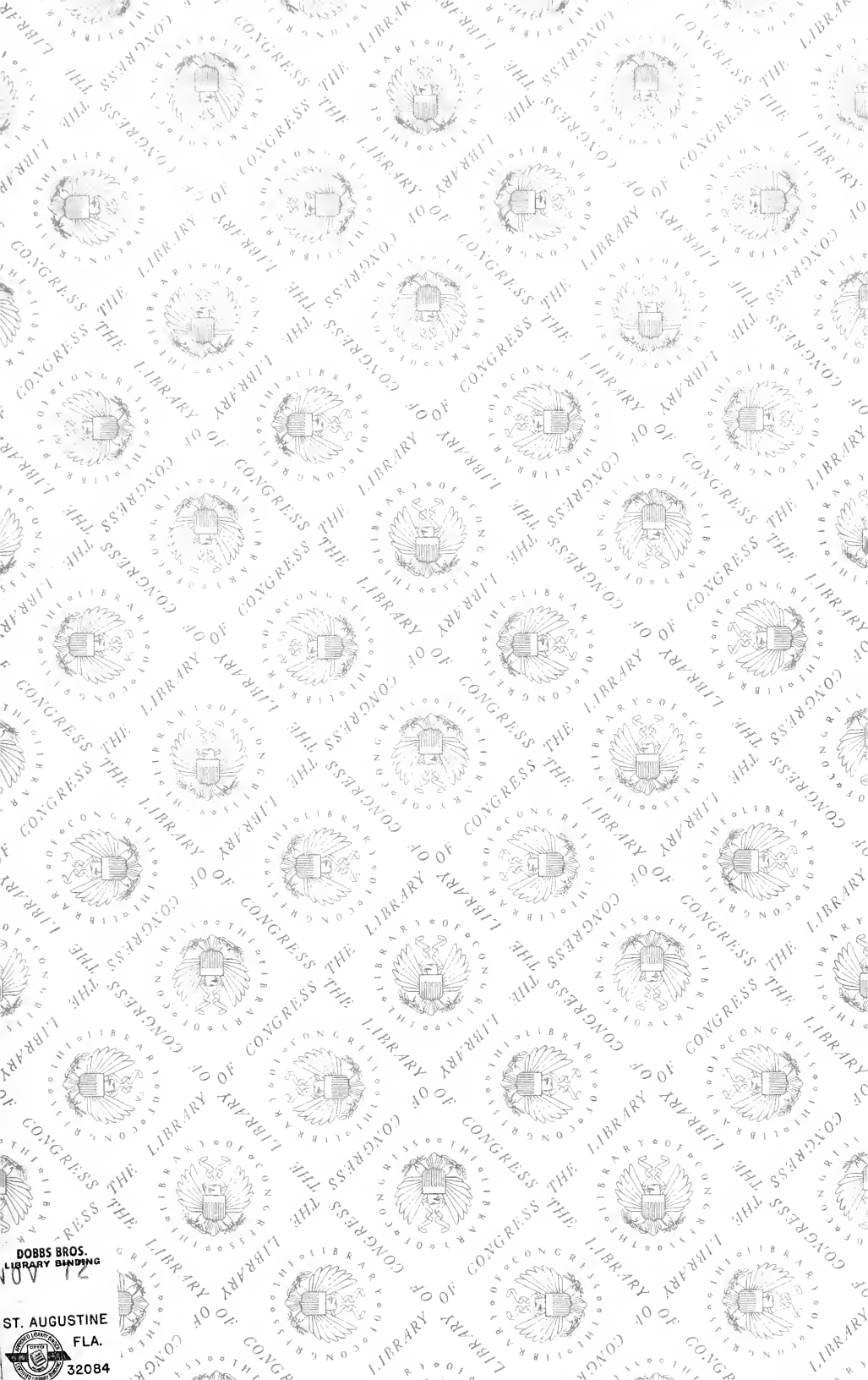
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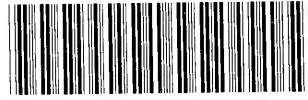








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